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UNIVERSITY OF TORONTO



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GRAINGER

SPECIAL AUTOGRAPHED COPY

of our performance on
April 27, 1933. (Valuable)

(Percy Grainger)

B. 17.

George A. Smith

169th Street Long

Beaufort Dist.

ENGLISH DANCE

2 Pianos, 6 Hands

Net 5/-

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2
 To George A. Smale
 with thanks for his
 excellent playing
 in the English Dance
 & in commemoration of
 his happy cooperation
 on April 27, 1933
 from his heartily
 Percy Grainger

FOR CYRIL SCOTT, WITH LONG LOVE

ENGLISH DANCE

BY

PERCY ALDRIDGE GRAINGER (composed 1899-1909)

FOR 2 PIANOS, 6 HANDS

(1st Pianist at 1st Piano, 2nd and 3rd Pianists at 2nd Piano)

PIANO II (3rd Pianist)

FAST, VERY RIGID IN TIME. $\text{♩} = \text{about } 100$

2nd Pianist
 3rd Pianist *pp*

pp accompanyingly

8

17

louden bit by bit

21

f

ENGLISH DANCE

BY

PERCY ALDRIDGE GRAINGER

(composed 1899-1909)

FOR 2 PIANOS, 6 HANDS

(1st Pianist at 1st Piano, 2nd and 3rd Pianists at 2nd Piano)

PIANO II (2nd Pianist)

FAST, VERY RIGID IN TIME. $\text{♩} = \text{about } 100$

(You have the tune)

R.H.
p

L.H. pp
p
L.H.
p
p accompanyingly

R.H. to the fore
mf
p
(p)
f

R.H.
mp
louden bit by bit
L.H.

louden

(Turn)

PIANO II (3rd Pianist)

28 *mf*

32 *f* *louden lots* *fff*

39 2nd Pianist. *p* *lots* *p* *louden bit by bit*

43 *f* *louden lots*

51 *fff* *ff*

58 *f* *mf* *mp* *mp*

28 *f* *ff* *f* (L.H.)

32 8 *louden* 1

8 39 *mp* *ff* *fff* *p*

43 *mp* *p* *louden bit by bit*

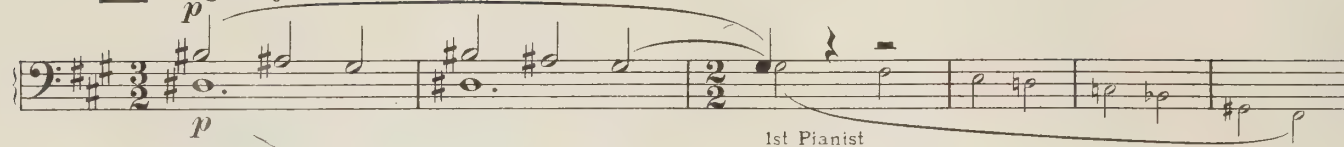
51 8 *f* *louden lots* *fff*

ff

58 3 *f* *ff* *mp* *L.H.* *1st Pianist*

PIANO II (3rd Pianist)

64

p gently

70

pp

75

mf

R.H.



83

1st Pianist



88



92



64 *p* gently *pp* 1st Pianist

mp *pp*

70 *p* *mp* *p*

75 *mp* *mf* soften *sf* *mf*

(R.H. below L.H.)

83 *p* *mf* feelingly *R.H.*

88 *p* *f* to the fore

92 1st Pianist

louden lots *ff* 4

The musical score is written for Piano II (2nd Pianist) and consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include 'gently', 'feelingly', 'louden lots', and 'to the fore'. There are also markings for '1st Pianist' and 'R.H.' (Right Hand). The score features complex phrasing with many slurs and ties, and some measures are marked with '8' indicating a repeat or a specific articulation. A handwritten 'mail' is visible in the left margin near measure 64.

97 *f* *sf* *f* *sf* 101

106 *mp* *f* to the fore (louder)

than 1st Pianist)

louden lots very gradually

112 8

116 *trem.* *trem.* *lots*

8 *fff*

123 *fff* *f* well to the fore

The musical score is written for a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature changes from 2/4 to 3/4 and back to 2/4. The score is divided into measures by bar lines. Measure numbers 97, 101, 106, 112, 116, and 123 are enclosed in boxes. Dynamic markings include *f* (forte), *sf* (sforzando), *mp* (mezzo-piano), *fff* (fortissimo), and *trem.* (tremolo). Performance instructions include 'louden lots very gradually', 'to the fore (louder)', and 'well to the fore'. There are also markings for 'than 1st Pianist)' and 'lots' under tremolos. The score features various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing multiple beamed notes.

PIANO II (3rd Pianist)

Measures 125-134. The score is in bass clef with a key signature of two sharps (F# and C#). It features complex chordal textures and melodic lines. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Measures 135-143. Measure 130 is marked with a box and the text "1st Pianist". The score includes the instruction "very piercingly" under measures 135-137. Dynamics include *sf* (sforzando), *f* (forte), and *fff* (fortississimo).

Measures 144-149. The score continues with dense chordal passages. Dynamics include *f* (forte) and *fff* (fortississimo).

Measures 150-154. Measure 144 is marked with a box. The score includes the instruction "feelingly" above measures 152-154. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo).

Measures 155-159. The score features sustained chords and melodic fragments. Dynamics include *mf* (mezzo-forte).

Measures 160-164. Measure 150 is marked with a box. The score includes the instruction "feelingly" above measures 162-164. Dynamics include *mf* (mezzo-forte) and *p* (piano).

f

f

130 1st Pianist

f

f

140

f

f

150

ff

ff louden lots

fff

160

p

p accompanyingly *L.H.*

R.H.

mf

170

mf

R.H. (detached)

L.H. (detached)
mp to the fore

mf

180

f

f

190 1st Pianist

PIANO II (3rd Pianist)

155

R.H. *sf* *ff* *ff* *ff*

L.H. *fff* *ff* *ff*

fiercely, roughly

ff *ff*

Red. * (circled)

161

p

lots fff

mf

ff

164

168

ff

L.H. greatly to the fore

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The time signature is 2/4. The score begins with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*fff*), then a decrescendo to mezzo-piano (*mp*), followed by a crescendo to forte (*f*), then a decrescendo to mezzo-piano (*mp*), and finally a crescendo to fortissimo (*ff*). The notation includes various musical symbols such as accents, slurs, and dynamic markings. The system concludes with a double bar line and the instruction 'R. H.' (Right Hand) below the bass staff.

155

8

ff

f

(off)

161

8

trem.

p

fff

trem.

164

8

ff

louden

168

8

f

DON'T TURN

175

1st Pianist.

8

f *fff* *f* *fff* *mp* *f* *mp* *ff* *ff*

5

PIANO II (3rd Pianist)

(R.H.)

R.H.

L.H.

185

ff

189

louden lots

fff

196

lots

pp *mp* *pp* *mf* *pp*

trem.

201

2nd Pianist

206

mp *mf* *mp* *mf* *ff* *mp* *mf* *p*

Measures 185-189. The score is in 3/2 time with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Measure 185 includes a box with the number 185 and a note marked "(off)". Measure 189 includes a box with the number 189.

Measures 190-195. Measure 190 is marked with a "D" and "84". The first staff has the instruction "f accompanyingly". The second staff has the instruction "ff to the fore louden lots". The music continues with complex rhythmic patterns.

Measures 196-200. Measure 196 includes a box with the number 196. The first staff has the instruction "fff lots". The second staff has the instruction "p". The music continues with complex rhythmic patterns.

Measures 201-205. Measure 201 includes a box with the number 201. The first staff has the instruction "mf" and "pp". The second staff has the instruction "p". The music continues with complex rhythmic patterns.

Measures 206-210. Measure 206 includes a box with the number 206. The first staff has the instruction "mf" and "p". The second staff has the instruction "feelingly mp". The music continues with complex rhythmic patterns.

PIANO II (3rd Pianist)

Top notes to the fore

Musical score for Piano II (3rd Pianist) measures 214-215. The score is written for a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked *mf*. The music features complex chordal textures and melodic lines. A bracket above the first measure indicates "Top notes to the fore".

216

Musical score for Piano II (3rd Pianist) measure 216. The score is written for a grand staff. The key signature is one sharp (F#). The tempo is marked *pp* *louden*. The music features complex chordal textures and melodic lines. A bracket above the first measure indicates "Top notes to the fore".

224

Musical score for Piano II (3rd Pianist) measures 224-225. The score is written for a grand staff. The key signature is one sharp (F#). The tempo is marked *mf* and *ff*. The music features complex chordal textures and melodic lines. A bracket above the first measure indicates "Top notes to the fore".

232

Musical score for Piano II (3rd Pianist) measures 232-233. The score is written for a grand staff. The key signature is one sharp (F#). The tempo is marked *f* and *ff*. The music features complex chordal textures and melodic lines. A bracket above the first measure indicates "Top notes to the fore".

1st Pianist

Musical score for 1st Pianist measures 232-233. The score is written for a grand staff. The key signature is one sharp (F#). The tempo is marked *f* and *ff*. The music features complex chordal textures and melodic lines. A bracket above the first measure indicates "Top notes to the fore".

Measures 210-215. The score is in G major (one sharp). The right hand features a melodic line with slurs and dynamic markings *mp*, *p*, and *mf*. The left hand provides a harmonic accompaniment with slurs and dynamic markings *mp* and *mf*.

Measures 216-223. Measure 216 is marked with a box containing the number 216. The right hand has a melodic line with slurs, dynamic markings *mf*, *mp*, and a section marked "detached" and "8". The left hand has a harmonic accompaniment with slurs, dynamic markings *f* and *mp*, and a section marked "detached". A box at the bottom left contains the instruction "f feelingly L.H. to the fore".

Measures 224-231. Measure 224 is marked with a box containing the number 224. The right hand has a melodic line with slurs and dynamic markings *pp* and *mf* (labeled "louden"). The left hand has a harmonic accompaniment with slurs and dynamic markings *pp* and *mf*.

Measures 232-239. Measure 232 is marked with a box containing the number 232. The right hand has a melodic line with slurs and dynamic markings *ff* and "8". The left hand has a harmonic accompaniment with slurs and dynamic markings *ff* and "1".

Measures 240-247. The right hand has a melodic line with slurs and dynamic markings *ff* and "8". The left hand has a harmonic accompaniment with slurs and dynamic markings *ff* and "1". The first measure of this system is marked "1st Pianist".

239 *ppp* *ppp* *louden bit by bit* *f* *f* *mp* *trem.* *louden lots*

249 *louden lots* *f* *ff* *mp* *fff*

258 *fff* 4 *ff*

266 *f* *sf* *sf* *sf*

277 1 2 3 4 5 6 7 8 *sf* *mf*

285 *p* *pp* *pp* *mf* *mp* *louden lots*

293

PIANO II (2nd Pianist)

239

louden bit by bit.

R.H.

L.H.

p feelingly

249

8

trem.

f trem.

louden lots

1

2

3

4

mp

8

258

*fff**ff*

266

*ff**ff*

277

1st Pianist.

285

p

(off quick)

293

PIANO II (3rd Pianist)

297 *f*

305 *mf*

313 *mp*

318 *mp*

326 *sf*

330 *sf*

335 *p* gently

339 *mp*

pp suddenly

ppp

pp suddenly

pppp

1st Pianist

2nd Pianist

542 *mf* *louden* *ff* *ff* To the fore (louder than 1st Pianist)

297

305 *f* *R.H.* *L.H.* *heavy to the fore*

313 *mp* *accompanyingly* (softer than 1st Pianist) *p* (off)

318 8 *p* *sf* *p* *mf* *feelingly*

326 *1st Pianist* *1st Pianist*

330 *mf*

335 *p* *gently*

339 *mp* *p*

soften *pp* *pp* *ppp* *pppp*

PIANO II (3rd Pianist)

348 (Follow 1st pianist)

1st Pianist

ff *sf* *sf* 2 *sf*

Red. * Red. *

356

ff 2 *ff*

364

ff

368 *fff*

fff

R.H. heaps to the fore
(louder than 1st & 2nd pianists)

376

f (not so loud as 1st Pianist)

lots

348 (Follow 1st Pianist)

ff trem. *8*

1st Pian. 1 2 3 4 5 6 7

8 356

8 364 *ff*

368

(off with L. H.) L.H. to the left of 3rd Pianist's R.H.

8 376 *mp* accompanyingly (less loud than 1st or 3rd Pianist) *lots* *f*

PIANO II (3rd Pianist)

380

ff *R.H.* *ff*

L.H.

384

fff *1st Pianist* *ffff trem.*

fff *ffff trem.*

391

lots

trem. *lots*

395

lots

trem. *lots*

403

lots

trem. *lots*

fff

glissando on white keys

glissando on white keys

ped.

* It doesn't matter what notes you begin or end on, in either hand

3 4 8 1

380

ff

ff

4 1 4 1

384

1st Pianist

fff

p

[illegible][illegible]

The musical notation for the 'Lullaby' section is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with a tempo marking of '1' (first). The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'V' (volume) and 'lots' (loud). The piece concludes with a double bar line.

PERCY ALDRIDGE GRAINGER OWN WORKS (In which no folk-music tunes are used.)

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For unaccompanied mixed chorus. Choral and piano
score (to sing from) ... 6d.</p> |
|---|--|

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or four-some [piano, fiddle, middle-fiddle (viola) and
bass fiddle] or two pianos and massed strings
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- | | |
|--|---|
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- | | | | | | | | | | | | |
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Vocal & piano score (English & German) (to sing from) 2/6</p> | <table border="0"> <tr> <td>Chorus parts</td> <td>First Chorus, women, each ... 4d.</td> </tr> <tr> <td>(English)</td> <td>" " men " ... 4d.</td> </tr> <tr> <td></td> <td>Second " women " ... 4d.</td> </tr> <tr> <td></td> <td>" " men " ... 4d.</td> </tr> <tr> <td></td> <td>Band parts, each ... 6d.</td> </tr> </table> | Chorus parts | First Chorus, women, each ... 4d. | (English) | " " men " ... 4d. | | Second " women " ... 4d. | | " " men " ... 4d. | | Band parts, each ... 6d. |
| Chorus parts | First Chorus, women, each ... 4d. | | | | | | | | | | |
| (English) | " " men " ... 4d. | | | | | | | | | | |
| | Second " women " ... 4d. | | | | | | | | | | |
| | " " men " ... 4d. | | | | | | | | | | |
| | Band parts, each ... 6d. | | | | | | | | | | |

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(Flute, Clarinet, Horn, Concertina, 8 Strings.)	
SHEPHERD'S HEY (British Folk-music Settings, No. 3)	Score 2/6 net. Each part net 4d.

TWENTY-ONE PERFORMERS

SCOTCH STRATHSPEY and REEL, for 4 men's voices and 17 instruments (5 woodwind, concertina or harmonium, xylophone, 2 guitars or piano, 8 strings.)	Score Each part
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STRING ORCHESTRA

MOCK MORRIS.	Score 2/6 net. Parts 6d. each net.
MOLLY ON THE SHORE.	Score 2 6 net. Parts 6d. each net
IRISH TUNE FROM COUNTY DERRY.	Score 2/6 net. Parts 6d. each net.

PIANO & STRING ORCHESTRA

CLOG DANCE: "Handel in the Strand."	Score 2/6 net. Parts 6d. each net.
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THEATRE ORCHESTRA

MOCK MORRIS. Complete set (including Violin Solo Conductor)	5
MOLLY ON THE SHORE. Complete set (including Violin Solo Conductor)	5 -

FULL ORCHESTRA

SHEPHERD'S HEY (British Folk-music Settings, No. 16)	Score 2/6 net. Parts 6d. each net.
MOLLY ON THE SHORE.	Score 2/6 net. Parts 6d. each net.
COLONIAL SONG.	Score 2/6 net. Parts 6d. each net.

FULL ORCHESTRA & THREE PIANOS

THE WARRIORS: Music to an imaginary ballet.	Score Parts each.
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UNIVERSITY OF TORONTO
FACULTY OF MUSIC
LIBRARY

Piano I

George A. Smale
FOR CYRIL SCOTT, WITH LOVE

MUSB 337-45

1pt

ENGLISH DANCE

BY

PERCY ALDRIDGE GRAINGER

FOR 2 PIANOS, 6 HANDS

(1st Pianist at 1st Piano, 2nd and 3rd Pianist at 2nd Piano)

PROGRAM-NOTE

In no sense an attempt to write in the style of any particular English dance-form, nor based upon folkmusic in any way, my "English Dance" is the result of an urge to express in large form that combination of athletic energy and rich warmth that is a characteristic of such tunes as "Come lasses and lads" and of English music in general. In its original form the "English Dance" was begun about 1899 (in Frankfurt-am-Main, Germany) but was chiefly composed in 1901 or 1902 (in England), being scored for orchestra. It was thoroly reworked and rescored (again for orchestra) in 1906, 1907, 1908 and 1909 (in England and on tour in Australia and New Zealand), the musical contents then being greatly added to and assuming their present form.

The work is dedicated to Cyril Scott.

Percy Aldridge Grainger

PIANO I (1st Pianist)

FAST, VERY RIGID IN TIME ♩ = about 100

Dished up for 3 Pianists at 2 Pianos, May 13-22, 1921, on tour and in railway trains in Minnesota, N. Dakota, Montana, Wyoming & Nebraska, U.S.A.

2nd Pianist

pp accompanyingly

3 4 5

8 To the fore *mp*

pp delicate

louden *f*

mp

mf L.H. to the fore

PIANO I (1st Pianist)

17 *mp* *mf* *p* *louden* bit by bit *f* 21

louden

28 *mf* *ff* L.H. greatly to the fore

32 *f* *louden* lots *f* *fff*

39 2nd Pianist *mp* *mp* *mf* *fff* *ff* *p* To the fore

The musical score is written for Piano I (1st Pianist) and consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The score includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). There are also performance instructions like "louden bit by bit", "louden", "L.H. greatly to the fore", "louden lots", and "To the fore". The score is numbered with measures 17, 21, 28, 32, and 39. The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs.

43

louden lots bit by bit

mf

8

f

louden lots

ff

f

This system contains measures 43 through 48. The key signature is two sharps (F# and C#). The music is written for Piano I. Measure 43 has the instruction 'louden lots bit by bit' and a mezzo-forte (*mf*) dynamic. Measures 44-48 feature a crescendo, with dynamics increasing from *mf* to *f* and then *ff*. A fermata is placed over measure 48.

51

fff

ff

This system contains measures 51 through 57. The music continues with a forte (*f*) dynamic in measure 51, followed by fortissimo (*fff*) in measure 52. Measures 53-57 show a gradual decrescendo, with dynamics marked *ff* in measure 56 and *f* in measure 57. The system ends with a fermata over measure 57.

58

f

mf

ff

mf

This system contains measures 58 through 63. Measure 58 begins with a forte (*f*) dynamic. Measures 59-61 show a decrescendo to mezzo-forte (*mf*). Measure 62 has a fortissimo (*ff*) dynamic, and measure 63 returns to mezzo-forte (*mf*). The system ends with a fermata over measure 63.

64

2nd Pianist

This system contains measures 64 through 69. The key signature changes to one sharp (F#) in measure 64. The music is written for Piano I. Measures 64-69 show a decrescendo, with dynamics marked *f* in measure 64 and *mf* in measure 65. The system ends with a fermata over measure 69.

70

pp

mp very feelingly
somewhat to the fore
(slightly louder than)

75

mp

2nd Pianist)

L.H.

mf

mf

mf

mf

mf

mf

L.H. to the fore

sf soften

sf soften

83

mp

p

louden

88

mf louden

f louden lots

92

ff

f

mf

sf

Top voice to the fore

sf

97

sf *mf* accompanyingly *mf* *sf*

101 feelingly

sf *f* *soften*

106

mp *mp* accompanyingly *f*

112 very feelingly and piercingly

f *ff* *fff* *L.H.*
(louder than 2nd Pianist)

116

trem. *lots* *trem.* *f*

ff *sff* *ffff* *f* *ff* *sff*

123

mp accompanyingly *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *f*

130

f

135

sf *lots fff*

140

144

mp $\rightarrow$ p p mp $\rightarrow$ p

R.H. above L.H.

mf mp

mp mf detached

150

f mf

mp

155

ff fff f

Red. *

161

f

164

fff *ff* *ff* *ff*

168

ff *f* *fff* *fff* *mp* *f* *mp*

L.H. greatly to the fore

175

mp *ff* *mp* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

fiercely

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

185

189

f *trem.* *louden lots*

fff L.H. greatly to the fore

fff — lots

Ped. — *

196

p *pp* *pp* *mp* *pp*

p *mp* *p*

to the fore

201

mf *f* *mp* *ff*

f *ff*

very feelingly
L.H. to the fore

206

mf *mp* *(mp)* *mf*

Both hands very feelingly

L.H. somewhat to the fore

mp *ff* *ff* *ff* *mf*

f *mf* *f* *mf*

PIANO I (1st Pianist)

216 Top notes to the fore

216 Top notes to the fore

f *mp* *mp* *f* *mf* *p*

224 Much to the fore

224 Much to the fore

f *ff* *f* *ff* *f* *ff*

232

232

fff *mp* *ff* *ff* *mp*

Red. — *

ff *ff* *mp* *f*

239

239

pp *pp*

louden bit by bit

249

Measures 249-250. Treble and bass staves. Measure 249 features a melodic line in the treble and a supporting line in the bass. Measure 250 continues the melodic development. Dynamics include *f* (forte) and *louden lots* (louden lots).

Measures 251-254. Treble and bass staves. Measures 251-254 feature a series of chords in the bass and a melodic line in the treble. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Measures 255-258. Treble and bass staves. Measure 255 features a tremolo in the bass. Measure 256 features a *fff* (fortississimo) dynamic. Measure 257 features a *fff* dynamic and a *fiercely sf* (fierce fortissimo) dynamic. Measure 258 features a *f* (forte) dynamic. Dynamics include *fff*, *fiercely sf*, and *f*.

Measures 259-262. Treble and bass staves. Measures 259-262 feature a series of chords in the bass and a melodic line in the treble. Dynamics include *ff* (fortissimo) and *f* (forte).

Measures 263-266. Treble and bass staves. Measures 263-266 feature a series of chords in the bass and a melodic line in the treble. Dynamics include *fff* (fortississimo) and *f* (forte).

PIANO I (1st Pianist)

277 *mf* *f* *L.H.* *mf* 1 2

285 *p* 1 2 3 4 *pp* 1 2 3

293 *mp* *f* *f* *f*

297 *f* accompanyingly (less loud than 2nd Pianist)

305 *mf*

313 R.H. to the fore (louder than 2nd Pianist)

318

326

Top notes to the fore

330

R.H. to the fore

335

p gently

339

mp *p*

2nd Pianist
ppp

pp *ppp*

348

sf. *sf.* *sf.* *sf.*

R.H. L.H. L.H. L.H. lots L.H.

(You give the time) *sf*

Red. * Red. * Red. Red. * Red. *

356

sf. *sf.* *sf.* *sf.*

R.H. L.H. L.H. lots *ff.*

Red. * Red. Red. *

PIANO I (1st Pianist)

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score consists of a single system with two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal line is a simple melody. The score is divided into four measures, each labeled with a number (1, 2, 3, 4) above the voice staff. The first measure is the beginning of the song, and the subsequent measures are repeats of the first measure.

364

368

mp

accompanyingly

mp

376

8 *ff*

fff

f

3 1 4

391

ffff

395

395

403

403

409

trem.

trem.

* It doesn't matter what notes you begin or end on, in either hand.

415

(ffff)

glissando on white keys

glissando on white keys

Red.

*

